

50th Year

JUNE 1931

No. 3

# PERRY'S MUSICAL MAGAZINE



1.50 Per Annum  
Single Copy  
15 Cents

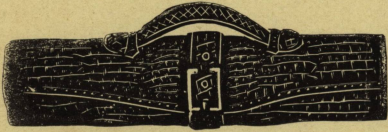
CONTENTS:		PRICE IN SHEET MUSIC FORM
THE GOLDEN HARP		
-	Holcombe	50
MY DREAM SONG.		
Vocal	- Marquis	50
CHIMES of FREEDOM		
MARCH	- Bristow	50
FROST CRYSTALS.		
4-Hands	- Lela	25
WE'RE COMING TO		
TAKE YOU TO		
HEAVEN. Vocal		
-	- Bristow	50
ROCKAWAY WALTZ		
-	Holcombe	50
ANNETTA WALTZ		
-	Fankell	35
HAPPY HOUR WALTZ		
-	- Tharp	25

SEDALIA, MO.:

Published by A. W. PERRY'S SONS, Music Publishers.



## EXTRA SPECIAL BARGAINS! MUSIC ROLLS AND SATCHELS



No. 1. Music Roll. Genuine Barleykoid. Moire lined, patent end strip to hold music from slipping out. Genuine leather strap. Nickel buckle. Size, unrolled, about 14x15 inches.

Very durable. Color, black only. Our special price only \$1.00, by mail, postpaid to any address. Retails many places for \$1.50.

The following three styles of Combination Music Bags are very popular and were selected by our buyer with great care.

No. 2. Good seal grain Karitol; size unfolded for carrying sheet music, about 11x15 inches; folded, about 6x15 inches; genuine Moire lined; solid leather straps and two black metal buckles; a substantial leather handle. Our special price only \$2.00. Easily worth \$3.00.

No. 3. Heavy seal grain Karitol, very durable. Solid leather handle, two solid leather straps and buckles; black. Size unfolded for carrying sheet music about 13x15 inches; folded, about 7x15. Beautiful orange color lining. Our special price only \$2.75. Regular retail price is about \$3.75.



No. 6. Music Bag and Band Master's Case. Color black only. Closed ends. Especially adapted to the use of band leaders and music teachers that are called upon to carry a good many pieces of music and studies. Made of genuine Barleykoid; two straps of same durable material around the entire bag; two round handles so made of same material. Solid leather strap and

square nickel buckle. Lined with beautiful Moire. Size 15x12 inches. Retails everywhere for \$6.00. Our special price, by mail, postpaid, to any address, only \$4.50.

The above line of Music Rolls, Bags and Binders, we believe is the best on the market at or near their prices. We buy direct from the manufacturers and all middle men or dealers' profits is here given to our customers. We sell direct to the users of Music Carrying Cases, and hope you will send your orders direct to us. We mail postpaid to any address.

A. W. Perry's Sons, Music Publishers, Sedalia, Mo.

## LESSON AND PRACTICE RECORDS 25 CENTS PER PACKAGE OF 25 CARDS

Each card has space for twenty lessons, with provision for the amount of practice for each part of the lesson and for a daily record of practice, day and hour for the lesson, etc. Designed to promote improved practice by the pupil and systematic instruction by the teacher.

## SONGS OF GLADNESS

A Collection of Sublime Sacred Songs By the  
Inspired Singer-Evangelist  
J. OWEN LONG

### CONTENTS

"Heavenly Places In Jesus My Lord," Duet and Quartet. "When I Behold the King," Contralto Solo with Violin Obligato ad lib. "Your Mother Is Waiting and Praying for You." "When I Stand On the Streets of Gold." "In the Palace of the King," Violin Obligato. "Beyond the Shadows," Violin Obligato. "King of Kings," with Violin Obligato. "In the Home-land, By and By," Solo or Duet. "We're One Day Nearer Heaven," Duet for Soprano and Tenor. "The Heavenly Country."

PRICE 75 CENTS.



No. 4

GUMMED STARS—In great demand for teachers of music, Primary and Sunday Schools, etc., using them for merit marks. 100 Gold stars in a box, No. 2—75 in No. 4, a little larger star. Price, 15 cents, postpaid, each box. Also Silver, Red or Blue Stars at same price.

BLANK RULED MUSIC PAPER—12 staves, 10x13 1/4 inches, GOOD QUALITY, per sheet, 5c; per quire, \$1.00.

PERRY'S MUSIC PAD—50 sheets to pad. Size 7x10. Good quality of paper, suitable for writing in ink. Medium ruling. Price 25c, postpaid.

MUSIC MENDING—Hall's Stykum Phast Cloth; will mend anything; 10 yards in a roll. Price, 50 cents.

FRENCH GUMMED PAPER; transparent. Price, per roll, 5 cents.

THE SHELF HINGE—The only Hinge Tape in one piece you can cut to any length wanted. Box containing 5 yards, 15 cents.

SCHOOL MODEL PITCH PIPES—Chromatic, 10 reeds; price, 50 cents. A and C combined, in metal box, only 15 cents.

MUSIC STANDS—Black Iron, Japanned; folding; each, \$1.25. The same, nickel plated, \$2.00.

MUSIC STAND CASES—Good quality imitation leather, \$1.50. Genuine leather, \$2.50.

If you are wanting any kind of musical merchandise not listed above, write for our lowest prices.

## SOUNDS FROM THE HOME

A collection of the most beautiful melodies arranged for the Piano or Organ by

JOHN MARTIN

Every piece is pretty and easy. Teachers should get them for their young pupils. They will not only instruct, but will encourage the pupil to greater effort, as they will be entertaining and enjoyed by themselves, parents and friends.

### CONTENTS:

\*Annie Laurie, \*Battle Cry of Freedom, Darling Nellie Gray, Dixie, Hall Columbia, \*Happy Day, \*Happy Dream Waltz, \*Home Sweet Home, How Can I Leave Thee? I Can Not Sing the Old Songs, \*In the Gloaming, \*Listen to the Mocking Bird, \*Love's Old Sweet Song, Massa's in the Cold Ground, \*My Old Kentucky Home, Good Night; Old Black Joe, Old Folks at Home, \*Old Oaken Bucket, Red, White and Blue, Star Spangled Banner, The Old Cabin Home, \*Yankee Doodle.

The pieces marked with a Star (\*) are written with the Treble Cleff in both hands.

Price, 25 Cents Each. Complete in One Volume, 75 Cents.

## M. W. BUTLER'S FOLIO OF BRILLIANT PIANO-FORTE VARIATIONS ON FAVORITE SACRED MELODIES

### VOLUME 1

These beautiful variations, published in sheet music form, would cost over three times the price of this book, which contains 35 pages. CONTENTS: "Just As I Am Without One Plea," "The Ninety and Nine," "He Leadeth Me," "At the Cross," "Blessed Assurance" and "Jesus, Savior, Pilot Me."

Volume 1, Price 75 Cents.

## M. W. BUTLER'S FOLIO OF BRILLIANT PIANO-FORTE VARIATIONS ON FAVORITE SACRED MELODIES

### VOLUME 2

These beautiful variations, published in sheet music form, would cost over five times the price of the book, which contains the following variations: "God Be With You 'Till We Meet Again," "Safe In the Arms of Jesus," "Will There Be Any Stars In My Crown?" "Face to Face," "Over There," "When the Roll is Called Up Yonder," "The Little Brown Church In the Wildwood."

Volume 2, Price 75 Cents

The eminent pianist and teacher, EDWARD C. HALL, writes: "Butler's Variations are sublime. They are of great value for teaching Technic and Tone. I will use them very much with my students."





# PERRY'S • MUSICAL • MAGAZINE



50th YEAR

SEDALIA, MO., JUNE, 1931

NUMBER 3

## Perry's Musical Magazine.

Issued Monthly on the 1st of Each Month.

A. W. PERRY'S SONS, Publishers.

Entered as Second Class matter, at the Post Office at Sedalia, Mo., under the act March 3, 1879.

Change of address should reach this office before the 10th of the month.

Where change of address is desired, the old and new address should be mentioned.

Subscriptions may commence with any month desired.

### LIVES OF GREAT PIANISTS.

#### Beethoven, Louis Van.

Vienna was too much the seat of the Muses, with its princely amateurs, its congress of great artists, Haydn still living, the spirits of Gluck and of Mozart (only a year since departed) still hovering over the place, ever to let him "return;" and "better days" he was destined never to know.

He went to Vienna, already a distinguished composer, but comparatively ignorant of the science of counterpoint; for his own instinct revealed to him the laws, so far as they were founded in nature, and he had no hesitation then, or ever after, in setting at naught such as were merely arbitrary. His own sense of beauty he trusted, in spite of science; and the world soon acknowledged in the violation of the law the presence of a higher law. That he learned much from Haydn is evident from the traces of Haydn perceptible in his earlier style, (for instance, in the first symphony in C major, and in his first set of three sonatas dedicated to that master). But his confidence in him as a teacher was soon destroyed. For returning one day from his lesson, with his roll of music under his arm, he met the learned composer, Schenk. Schenk ran his eye over it and found it full of mistakes, which had not been noticed, though Beethoven said that the exercise had just come from Haydn's correcting hand. This aroused his suspicion; and taking advantage of Haydn's second visit to England, he withdrew from his instructions entirely, and was never again intimate with him. Schenk from that time became the confidential corrector of his compositions, even after Albrechtsberger gave him lessons in counterpoint.

It was the Augustan age of music in Vienna when Beethoven settled there, perhaps the only place where he could have found patrons worthy of him. His proud disregard of outer rank, which he would never condescend to flatter, and which (unless he found it combined with benevolence) he could hardly treat with conventional courtesies, believing as he did that genius

and virtue derive the only true patent of nobility from Heaven; his exposure to calumny through the strangeness of his manners, and to the malignant criticism of those who envied his rising fame, and could not understand his compositions; and his determined principle of never writing a word in his own defense, unless his honor were attacked—would have found him little favor, had there not been among the wealthy and powerful of Vienna those who had a soul for art, and insight enough to read his Heaven-derived patent of equality with the greatest.

His first welcomer and friend was Von Swieten, once physician to the Empress Maria Theresa—a zealous amateur, whose delight it was, in his old age, to assemble the finest musical talent in his house. Here Beethoven became acquainted with the compositions of Handel, Bach and all the great masters as far back as Palestrina, and he was always obliged to stay after the rest were gone, and add a half dozen fugues of Bach "by way of a blessing." Frequently the old man would not let him go at all.

The Prince Carl von Lichnowsky, too, the most noble-minded of those Austrian princes, with his consort, became like father and mother to the young artist. Their "kindness pursued" him and "did not abate even when the adopted son, by his obstinancy would have forfeited the favor of any other patrons." The princess found everything he chose to do or let alone "right clever, original," etc. To use his own words, "They would have brought me up there with grandmotherly fondness, which was carried to such a length that very often the princess was at the point of having a glass shade made to put over me, so that no unworthy person might touch or breathe upon me." It was at Prince Lichnowsky's music parties that all Beethoven's compositions were first tried. To the prince's strictures he always listened with respect; and indeed censure from those whom he trusted was dearer to him than praise. Here, too, was that famous "Rasmowsky Quartet," consisting of the same four superior artists, who for years performed Beethoven's quartets under his own direction; thus forming a fountain head of the genuine Beethoven spirit, and the standard for players all over the world.

Thus far hope and prosperity attended him. By the year 1800 he had composed his two first symphonies, over twenty sonatas, trios, quartets and his well known septet, embracing many of his most admired productions. Not only at the shrine of art had he worshiped. Love was the ruling star and chief source of his inspiration through this early period and long after. Though never married, though never blessed with a fair ministering spirit, like Mozart's Constance, though utterly uncommunicative on the whole subject, yet it appears that the secret passion always preyed upon him.

But so ideal was it that it doomed itself to disappointment. Its objects, it is said, were generally persons of rank; for with such, necessarily, he chiefly associated. Here was the beginning of sorrows—one of the causes which shut his heart against the world, and made him solitary and reserved, while it infused a depth and strength of passion, an unutterable longing, into his compositions of that time. His "Sonata Pathétique," (Op. 13 his Sonata in A-flat containing the "Marcia Funebre" (Op. 26) and that other in C-sharp minor (Op. 27) called the "Moonlight Sonata;" his incomparable song, "Adelaide," etc., etc., may be regarded as confessions of a platonic love, which shrunk from the cold air, where words pass current. The Giulietta Guicciardi, to whom the latter sonata is dedicated, was for a long time the "bright particular star." Nothing is told concerning her; but we have several of his letters to her, written in 1806, which are full of the purest passion, while their abrupt, impatient style seems all along to curse the coarse and unmanageable nature of speech.

In the year 1800 he composed his only oratorio, the "Mount of Olives" which he wrote during a summer residence in a pleasant village adjoining the Imperial Gardens of Schonbrun. Both this and his only opera, "Fidelio," a few years later, were composed in the thickest part of the woods in the park of Schonbrun, where he used to sit between the two stems of an oak, which shot out from the main trunk a couple of feet above the ground. But before this time, "the evil principle" (as he called it) in the shape of his brother, Carl, began to govern him, taking advantage of his ignorance of worldly affairs, and making him suspicious of all the world. His younger brother, John, soon followed and joined the interest of Carl. It was he, who, having by his thrift some years later become an owner of real estate, sent in his card one new year's day, as if to provoke and tantalize his unsuccessful, nobler brother: "John von Beethoven, Landowner." Beethoven returned it, "Ludwig von Beethoven, Brain-owner." Add to these troubles the rapid and alarming increase of his deafness, and we see how wretched was to be the worldly lot of one who was soaring higher and higher into the pure heaven of art. The remarkable "Will," which he addressed to his brothers during a severe sickness in 1802, described his state:

(To Be Continued.)

#### An Ear for Music

Does your little girl know anything about music, my dear?"

"Yes, indeed. For instance, whenever I start a record on the phonograph she can tell me instantly the name of the record on the other side."



# THE GOLDEN HARP

G. HOLCOMBE

**Rubato. Alla Harpe. 8va.**

The image displays a page of musical notation for a piano piece, consisting of four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a right-hand (R.H.) and left-hand (L.H.) cross-hands section with a 'rapido' tempo marking. The second system features a right-hand (R.H.) and left-hand (L.H.) section with a 'p' dynamic marking. The third system includes a right-hand (R.H.) and left-hand (L.H.) section with a 'p' dynamic marking. The fourth system shows a right-hand (R.H.) and left-hand (L.H.) section with a 'p' dynamic marking. The notation is written in a standard musical notation style, with notes and rests clearly visible on the staves.



8va.....

8va.....

First system of a musical score in G major, 2/4 time. The right hand (R.H.) features a series of chords, some marked with a 'Teo.' and an asterisk. The left hand (L.H.) plays a descending scale of eighth notes, with fingerings 5, 3, 2, 1 and 1, 2, 3, 4 indicated. The system concludes with a repeat sign.

8va.....

8va.....

Second system of the musical score. It continues the chordal texture in the right hand and the scale in the left hand. The right hand includes the instruction 'R. H.' and a dynamic marking 'p'. The system ends with a 'Fine' marking and a repeat sign.

Tempo di Valse. Dolce

8va.....

Third system of the musical score, marked 'Tempo di Valse. Dolce'. The right hand plays a series of eighth-note chords, while the left hand continues with a similar chordal pattern. The system ends with a repeat sign.

8va.....

Fourth system of the musical score. The right hand features a more active melody with eighth notes, while the left hand provides harmonic support with chords. The system concludes with a 'Brillante' marking and a repeat sign.

8va.....

Fifth system of the musical score. The right hand plays a series of eighth-note chords, with fingerings 1, 2 and 3 indicated. The left hand continues with a similar chordal pattern. The system ends with a repeat sign.

8va.....

Sixth system of the musical score. The right hand features a series of eighth-note chords, with fingerings 1, 2 and 3 indicated. The left hand continues with a similar chordal pattern. The system concludes with a 'D. C. al Fine' marking and a repeat sign.



Respectfully dedicated to my devoted Doctor Henry W. Lamb

# MY DREAM SONG

Words and Music by  
CLAUDE C. MARQUIS

8va.....

L. H. R. H.

I am sing - ing this song to you \_\_\_\_\_ I wish to

make my dreams come true I've been sing - ing this song

all day \_\_\_\_\_ Lis - ten to what I have to say. \_\_\_\_\_



# CHORUS

I'm sing-ing this song 'Cause love came a - long If you on - ly

knew how I care for you, You'd care for me, too, I know you'd be true, Oh

love me, please do! Let's make a new start and nev - er

de - part If you on - ly say you will love me

too Then my dream song would come true.

**ff**  
**FINIS**  
**ff**



# CHIMES OF FREEDOM MARCH.

For Piano or Organ.

Composed by ARTHUR BRISTOW.

*Allegro con spirito.*

The musical score is written for piano or organ in 4/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The score is divided into five systems, each with four measures. The first system includes dynamic markings *mf*, *f*, and *mp*. The second system continues the melodic and harmonic development. The third system includes a *cres.* (crescendo) marking. The fourth system includes a *Dim.* (diminuendo) marking. The fifth system includes a *mp* (mezzo-piano) marking. The score concludes with a final chord in the fifth system.

Copyright MCMII by A. W. Perry & Sons' Music Co.







A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff (top) and a bass staff (bottom), both in G-clef and 3/4 time. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The music is written in ink on aged, slightly yellowed paper. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The lyrics 'The Rose Tree' are written below the bass staff. The score is divided into four measures by vertical bar lines. The first measure contains the first line of the melody and bass accompaniment. The second measure contains the second line. The third measure contains the third line. The fourth measure contains the fourth line. The score ends with a double bar line. The handwriting is in a cursive style, typical of 18th or 19th-century musical notation. The paper shows signs of age, including some staining and discoloration. The overall appearance is that of a historical manuscript.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of four measures. The first measure has a treble staff starting with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef and a key signature of one sharp (F#). The melody in the first measure is G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The bass staff has a whole note chord of G2, B1, and D2. The second measure has a treble staff with a whole note chord of G4, A4, and B4, and a bass staff with a whole note chord of G2, B1, and D2. The third measure has a treble staff with a whole note chord of G4, A4, and B4, and a bass staff with a whole note chord of G2, B1, and D2. The fourth measure has a treble staff with a whole note chord of G4, A4, and B4, and a bass staff with a whole note chord of G2, B1, and D2.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The melody is simple and catchy, with a repeat sign at the end. The lyrics are written below the voice staff.

*mp*

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both with a key signature of one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of four measures. The first measure has a treble staff starting with a G4 quarter note, followed by a half note, and then a quarter note. The bass staff has a B-flat3 half note, followed by a quarter note, and then a quarter note. The second measure has a treble staff starting with a G4 quarter note, followed by a half note, and then a quarter note. The bass staff has a B-flat3 half note, followed by a quarter note, and then a quarter note. The third measure has a treble staff starting with a G4 quarter note, followed by a half note, and then a quarter note. The bass staff has a B-flat3 half note, followed by a quarter note, and then a quarter note. The fourth measure has a treble staff starting with a G4 quarter note, followed by a half note, and then a quarter note. The bass staff has a B-flat3 half note, followed by a quarter note, and then a quarter note. The piece ends with a double bar line.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one flat (B-flat). The treble staff contains a melody with various note values, including eighth and sixteenth notes, and rests. The bass staff provides a harmonic accompaniment using chords and single notes. The music is divided into four measures by vertical bar lines. The handwriting is in dark ink on aged, slightly yellowed paper.



First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, including a trill. The bass staff provides a harmonic accompaniment with chords and a few moving lines. A dotted line with the word *crese.* (crescendo) is positioned between the staves.

Second system of musical notation. The treble staff continues the melody with a long note and a trill. The bass staff features a series of chords and a few moving lines. A repeat sign is visible in the bass staff.

Third system of musical notation. The treble staff has a melody with eighth notes. The bass staff has a more active accompaniment with many chords. A dotted line with the word *Dim* (diminuendo) is on the left, and *mp* (mezzo-piano) is on the right.

Fourth system of musical notation. The treble staff continues the melody. The bass staff has a series of chords and a few moving lines. A repeat sign is visible in the bass staff.

Fifth system of musical notation. The treble staff has a melody with eighth notes. The bass staff has a series of chords and a few moving lines. A *ff* (fortissimo) dynamic marking is present in the bass staff.

Sixth system of musical notation. The treble staff has a melody with eighth notes. The bass staff has a series of chords and a few moving lines. The system ends with a double bar line and repeat signs.



# FROST CRYSTALS WALTZ.

Duett for Piano or Cabinet Organ.

SECONDO.

Composed by LELA.

The musical score is written for a duet on piano or cabinet organ. It consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic. The second system begins with a forte (*f*) dynamic. The third system also begins with a forte (*f*) dynamic. The fourth system begins with a forte (*f*) dynamic. The fifth system begins with a forte (*f*) dynamic. The sixth system begins with a forte (*f*) dynamic. The score features a variety of musical notations, including chords, single notes, and rests, with some measures containing multiple notes beamed together. The piece concludes with a double bar line and repeat signs.

Price, 25 cents for Duett.

Copyright, 1882, by A. W. PERRY & SON.

Copyright MCMX, by A. W. Perry & Sons' Music Co.



Dedicated to my Pupils of Rutherford County, Tennessee.

# FROST CRYSTALS WALTZ.

For Piano or Cabinet Organ.

Composed by LELA.

Price, 10 cents for Piano Solo.

Copyright, 1882, by A. W. PERRY & SON,  
Sedalia, Mo.



# "We're Coming to Take You to Heaven"

## SONG AND CHORUS

Words and Music by ARTHUR BRISTOW.

Harp-like *Andante Moderato*.

The piano introduction is written for a 6/8 time signature in the key of D major. It consists of five measures. The right hand features a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Pedal markings (Ped.) are present in the first, third, and fifth measures, with asterisks indicating the end of the pedal effect in the second and fourth measures. The tempo is marked as 'Andante Moderato' and the texture is described as 'Harp-like'.

(THE CHILD.) *dolce.*

The first system of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The vocal line begins with a piano (*p*) dynamic and a *dolce* (sweet) marking. The lyrics are: "O moth....er, what are those strange, sweet sounds, so sil..ver-----y soft and and". The piano accompaniment follows the vocal line with a similar melodic contour. Pedal markings (Ped.) are used throughout the piano part, with asterisks indicating the end of the pedal effect.

The second system continues the vocal and piano accompaniment. The vocal line continues with the lyrics: "far? sea; They're like the strains of a gold.....en harp or the And though I can- -not come back to you, I". The piano accompaniment provides a harmonic support for the vocal line. Pedal markings (Ped.) are used throughout the piano part, with asterisks indicating the end of the pedal effect.

Copyright MCMXVI by A. W. Perry's Sons.



( THE MOTHER.) *Agitato accelerando. Dramatico.*

mu..sic of some bright star".  
know you can come to me".

"I hear the wind, that howls and shrieks, as  
"I hear the sea, the deep, sad sea, the

*Ped.* \* *Ped.* \* *Agitato accelerando.* *Ped.* \* *Ped.* \*

if 't would nev-er cease,  
sea so wide and wild:

But I'll keep you close to my lov...ing breast, and  
But I'll keep you close to my moth..er heart, and

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

( THE CHILD.) *dolce a tempo.*

you shall find com-fort and peace."  
nothing shall harm you, my child"

*precipitato*

"O moth--er, 'tis not the wild, wet wind, But the  
"O moth--er, dear, I must leave you now, But

*Ped.* \* *Ped.* *dolce a tempo.* \* *Ped.* \*



mu...sic that an.....gels play. They're com....ing near..er and  
 please do not moan and cry. The dear good an..gels have

*Ped.* \* *Ped.* \* *Ped.* \*

near.....er still, and now I can hear what they say."  
 come for me, So kiss me one last good...bye."

*Ped.* \* *Ped.* \* *Ped.* \*

( THE ANGELS. ) *Religioso.* CHORUS.

We're com..ing to take you to heav.....en, and there you shall join our bright

*Ped.* \* *Ped.* \*



band. A crown and a harp will be giv.....en, and close by the Sav...ior you'll

*Ped.* \*

*Ped.* \*

stand. The riv...er of life flows un...ceas.....ing, The tree of life grows ev-er

*Ped.* \*

*Ped.* \*

new. No sor-row or care can ev--er come there and now we are com--ing for you."

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*



# ROCKAWAY WALTZ.

G. HOLCOMBE.

*Vivace.*

First system of the musical score. The treble clef staff begins with a 3/4 time signature. The melody starts with a dotted quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass clef staff has a mezzo-forte (*mf*) dynamic and features a steady accompaniment of eighth notes. Pedal markings (*Ped.*) and asterisks (\*) are placed below the bass staff. Fingering numbers (1, 2, 4, 5) are indicated above the treble staff notes.

Second system of the musical score. The treble clef staff continues the melody with a dotted quarter note D5, followed by eighth notes C5 and B4, and a quarter note A4. The bass clef staff continues the accompaniment. Pedal markings and asterisks are present. Fingering numbers (1, 2, 4, 5) are indicated above the treble staff notes.

Third system of the musical score. The treble clef staff features a half note G4, followed by a quarter rest, and then a dotted quarter note A4. The bass clef staff continues the accompaniment. A piano (*p*) dynamic marking appears in the third measure. Pedal markings and asterisks are present. Fingering numbers (1, 2, 4, 5) are indicated above the treble staff notes.

Fourth system of the musical score. The treble clef staff continues with a dotted quarter note B4, followed by eighth notes A4 and G4, and a quarter note F#4. The bass clef staff continues the accompaniment. Pedal markings and asterisks are present. Fingering numbers (1, 2, 4, 5) are indicated above the treble staff notes.

Fifth system of the musical score. The treble clef staff continues with a dotted quarter note E4, followed by eighth notes D4 and C4, and a quarter note B3. The bass clef staff continues the accompaniment. Pedal markings and asterisks are present. Fingering numbers (1, 2, 4, 5) are indicated above the treble staff notes.



First system of musical notation, measures 1-7. The treble clef contains a melody with various intervals and accidentals, including a triplet of eighth notes in measure 2. The bass clef provides a harmonic accompaniment with chords and single notes. Measure numbers 1 through 7 are indicated above the treble staff.

Second system of musical notation, measures 8-14. The treble clef continues the melody, featuring a triplet of eighth notes in measure 9. The bass clef accompaniment remains consistent. Measure numbers 8 through 14 are indicated above the treble staff.

Third system of musical notation, measures 15-20. Measure 15 begins the *brillante.* section, marked with a forte *f* dynamic. The treble clef features a more active melody with slurs and accents. The bass clef accompaniment includes a forte *f* marking in measure 15. Pedal markings (*Ped.*) and asterisks (\*) are placed below the bass staff at measures 15, 17, and 19. Measure numbers 15 through 20 are indicated above the treble staff.

Fourth system of musical notation, measures 21-26. The treble clef continues the *brillante.* melody. The bass clef accompaniment includes a forte *f* marking in measure 21. Pedal markings (*Ped.*) and asterisks (\*) are placed below the bass staff at measures 21, 23, 24, and 25. Measure numbers 21 through 26 are indicated above the treble staff.

Fifth system of musical notation, measures 27-32. The treble clef concludes the piece with a final cadence. The bass clef accompaniment includes a forte *f* marking in measure 27. Pedal markings (*Ped.*) and asterisks (\*) are placed below the bass staff at measures 27, 29, 31, and 32. The word *FINE.* is written in the final measure. Measure numbers 27 through 32 are indicated above the treble staff.



*dolce.*

*p*

*f*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*8va.....*

*Ped.* \*

*Ped.* \*

*p*

*f*

*Ped.*

*8va.....*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*D. C.* \*

*al FINE.*



# ANNETTA WALTZ.

FOR PIANO OR ORGAN.

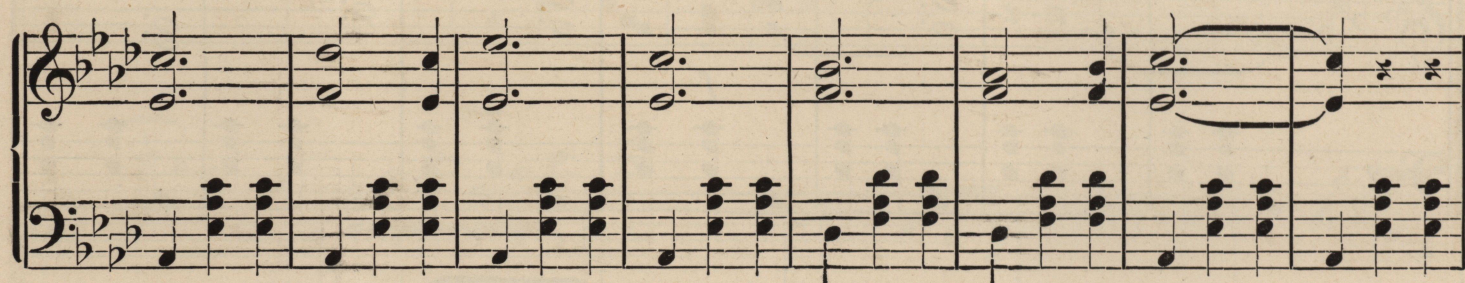
Composed by STELLA FANKELL.



Copyright MCMII by A. W. Perry & Sons' Music Co.

Copyright MCMXXX, by Stella Fankell







*p*

*f*

*p*

*f*

*p*

*p*

*D. C. al FINE.*

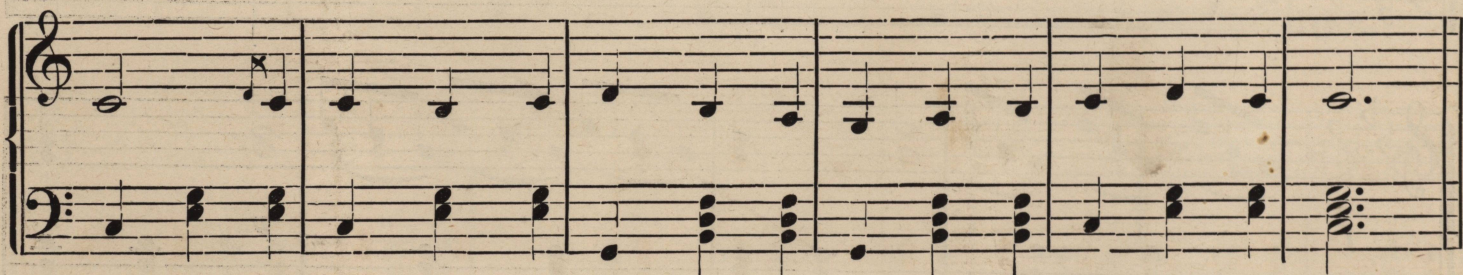


# HAPPY HOUR WALTZ.

FOR PIANO OR ORGAN.

Composed by E. THARP.

*Andante Cantabile*



*Sua* .....



Copyright MCMIII by A. W. Perry & Sons' Music Co.



8va.....

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of notes and rests, including a whole note, a half note, and several quarter notes. The lower staff is in bass clef and contains a series of chords, primarily dyads and triads, mostly consisting of eighth and sixteenth notes.

8va.....

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of notes and rests, including a whole note, a half note, and several quarter notes. The lower staff is in bass clef and contains a series of chords, primarily dyads and triads, mostly consisting of eighth and sixteenth notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of notes and rests, including a whole note, a half note, and several quarter notes. The lower staff is in bass clef and contains a series of chords, primarily dyads and triads, mostly consisting of eighth and sixteenth notes. A dynamic marking 'p' is present in the first measure of the lower staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of notes and rests, including a whole note, a half note, and several quarter notes. The lower staff is in bass clef and contains a series of chords, primarily dyads and triads, mostly consisting of eighth and sixteenth notes.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of notes and rests, including a whole note, a half note, and several quarter notes. The lower staff is in bass clef and contains a series of chords, primarily dyads and triads, mostly consisting of eighth and sixteenth notes.



Complete copies of "The Swan," "Happy Scout" and other beautiful pieces of various grades will be published in the July number of PERRY'S MUSICAL MAGAZINE.

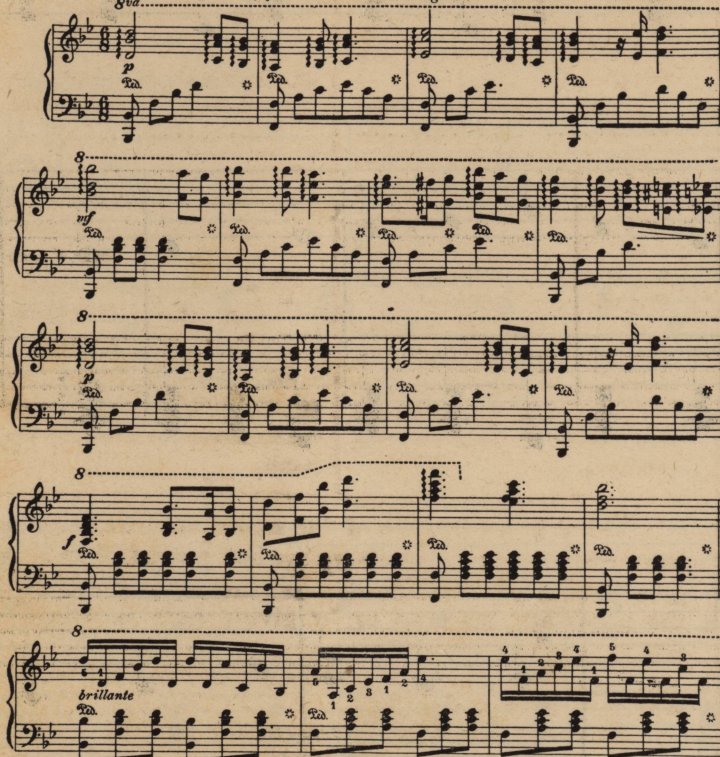
### THE SWAN

#### MORCEAU DE SALON

"Oft have you seen a swan superbly frowning,  
And with proud breast his own white shadow crowning,  
He slants his neck beneath the waters bright  
So silently, it seems a beam of light."

By G. HOLCOMBE

Moderato  
Sua



COMPLETE, PRICE 50 CENTS

### HAPPY SCOUT

E. C. KEYES

Allegro

MARCH



COMPLETE, PRICE 25 CENTS

### THE GARDEN OF ROSES

A collection of the very first piano pieces for beginners. By W. M. BUTLER. These pretty and easy teaching pieces are instructive and correctly fingered. As pupils will enjoy playing them they will practice diligently, consequently their improvement in piano playing will be more rapid. The music in this book is arranged in progressive order. The first of these little pieces are for both hands in the treble cleff, then follow those in which the left hand plays in the bass cleff. These charming little pieces, if published in sheet music form would cost over seven times the price of this book. CONTENTS: "A Mother's Love," "Buy a Broom Waltz," "A Happy Home," "The Wanderer's Return," "May Waltz," "Under the Willow She's Sleeping," "Crystal Lake Waltz," "Comin' thro' the Rye Waltz," "Blue Bells of Scotland, March," "Gathering Wild Flowers," "Strawberry Time, Waltz," "Carry Me Back to Old Virginny, March," "Where is My Wandering Boy Tonight," "Then You'll Remember Me, Waltz," "Home to Our Mountains, Waltz," "Spring Song," "The Wild Rose," "The Little Brown Church."

COMPLETE IN ONE VOLUME, PRICE 75 CENTS

## FIFTIETH YEAR Perry's Musical Magazine

BEST MUSICAL MONTHLY PUBLISHED  
SAMPLE COPY, 15 CENTS; \$1.50 PER ANNUM.

### READ WHAT WE CLAIM FOR IT

A year's subscription is a volume of Vocal and Instrumental Compositions for the Piano and Cabinet Organ of the choicest variety. At least sixty-five subjects, listing at Forty Dollars, valuable copyright music appear, that cannot be found in any other magazine.

"THE LIVES OF GREAT MUSICIANS" will be instructive, entertaining and inspiring.

Each number always contains our latest pieces, and we are very careful to select such music that pleases the average musical ear, and some of the easiest and medium grades, so that the beginner in music can derive as much pleasure and benefit as the more advanced player.

Our Mr. Phil B. Perry selects the music for teaching purposes. Being a pupil of Leschetizky, a graduate of Kullak's Conservatory, Berlin, Germany, and a successful teacher, he knows the requirements of teachers far better than the publishers of other magazines who have not enjoyed his unusual advantages.

Our "Premium List," which embraces most liberal inducements for those who wish to act as agents, will be mailed free to any address upon application.

Address all communications to

A. W. PERRY'S SONS, SEDALIA, MO

### UNSOLICITED TESTIMONIALS

"We appreciate Perry's Musical Magazine very much and do not intend to ever be without it again. We have had it only one year, but during that time it has given us hours of pleasure and we think more of its arrival than almost anything else that comes to us." Yours truly—B. HARRINGTON.

"Butler's Variations are the finest I have ever seen. I am playing for the largest church choir here and your magazine aids me in my work." Respectfully yours—V. E. VICKERS.

"I shall always take your wonderful magazine." Yours truly—P. BUNCH.

### THE LATEST AND BEST OF ALL METHODS FOR THE PIANOFORTE!

## Butler's Correct Method for the Piano

SEND FOR SPECIMEN PAGES

MAILED FREE TO ANY ADDRESS

Contains Over 250 Pages, Full Sheet Music Size

Volume 1 for Beginners Volume 2 Medium

Volume 3 for More Advanced Players. Volume 4, Difficult

Volume 5, a Grade More Difficult

PRICE OF EACH VOLUME, \$1.00

The well-known composer and teacher, M. W. Butler, has adopted in his method the best lessons of the old Masters, such as Czerny, Haydn, Beethoven, Leschetizky, etc., together with his own modern ideas as to the proper method of teaching, making this instructor for the pianoforte what we claim—an absolutely correct one.

We want every teacher of the piano to examine the work thoroughly and will be pleased to send a complete copy of either Volume 1, 2, 3, 4 or 5 to any address, post-paid, upon receipt of \$1.00. We hope to receive your order for at least one of the volumes, for we are satisfied you will in future adopt it in your classes in preference to all other methods or studies.

Address the publishers,

A. W. PERRY'S SONS, Music Publishers,  
SEDALIA, MO.

EXTRA—A beautiful Diploma, suitable for framing, is given with each volume.



## M. W. BUTLER'S BRILLIANT VARIATIONS FOR THE PIANO, ON THE MOST BEAUTIFUL HOME SONGS

These charming compositions, published in sheet music form, would cost FOUR times the price of the book. CONTENTS: "My Old Kentucky Home, Goodnight." "The Star-Spangled Banner." "Her Bright Smile Haunts Me Still." "Alice." "Old Folks at Home." "Maryland! My Maryland!" "Dixie's Land." "Lovely Night. The Tales of Hoffman."

PRICE COMPLETE IN ONE VOLUME, 75 CENTS

## Leschetizky's Scale and Chord Exercises Leschetizky's Arpeggio Exercises.

PRICE, 50 CENTS EACH

The art of playing scales runs, etc., is known to comparatively few. The editor of Leschetizky's Scale Exercises, M. W. Butler, has studied under some of the best American teachers but none of them called his attention to the fact that he was not using his thumb properly in the execution of scales and runs. In 1883 he departed for Germany for a five years' course of musical study in Berlin and Vienna.

In Berlin he studied piano-forte playing with Kullak, Klindworth and Reif. All seemed satisfied with his touch. It was not until he arrived in Vienna when Leschetizky pointed out to him that in order to execute with the right hand a rapid ascending scale or run evenly with the greatest velocity it is absolutely necessary that the thumb should pass quickly under the fingers (towards the next key it is to play instantly) as soon as the second finger has struck its key. It retards velocity and creates an uneven touch to wait until the third or fourth fingers have played before passing the thumb under. Leschetizky personally taught the editor his exercises for preparing the hand to execute scales, runs, etc., evenly and with the greatest velocity, all of which are published complete, and with full explanations as to how they should be practiced in Leschetizky's Scale and Arpeggio Exercises.

These books also contain instructive remarks by Paderewski and his teacher, Leschetizky, lessons explaining how all pianoforte music should be practiced.

## Perry's Lesson Record and Memorandum FOR MUSIC TEACHERS

This book was revised with much care and thought, and is expressly for music teachers. It enables the teacher to keep an accurate account of all lessons given, music sold and names of pupils. Price, 15 cents, post-paid.

## Perry's Piano or Organ Voluntaries, For Use in Church Services.

Most arrangements of this very necessary music for the church are selections from organ voluntaries, simplified to meet the exigencies of an instrument more circumscribed in its variety of tone. The result is far from being favorable to bring out the best effect from reed tones. These voluntaries have been especially written for the cabinet organ, with only one end in view—the production of the best effects possible from the instrument. Each voluntary is just difficult enough to give incentive to a moderate study of it. Cadences occur at frequent intervals so that fragments of them can be properly used as interludes when desirable. Liberal use of the works of the great masters have been made in the collection. Price, 75 cents.

## MUSICAL NOVELTIES

**DASHING THROUGH THE SNOW.** Composed by M. W. Butler. This is one of the liveliest pieces published, and represents a party of young people out sleighriding. It is played with sleigh bells which are attached to the hands of the pianist. There is a vocal part which produces a grand effect. Although this composition may be performed with or without the singing or bells, we guarantee you will be pleased with it.



Imported Swiss Musical Bells

**FALLING SNOW.** An Idyll, composed by Perry. Descending snow flakes, the jingle of sleighbells at hand and their vanishing in the distance, inspire the motive. The author has woven in beautiful melodies throughout this creation and to emphasize he has introduced (Imported Swiss) finger bells with charming effect.

**JINGLE BELLS GALOP,** composed by M. W. Butler. A lively galop, full of beautiful melodies. Grade 2, without Octaves.

We will fill your orders for above novelties and send by mail, postpaid, at the following prices: Music for each piece, only 15 cents. Bells for each piece, only 25 cents. Should you desire a copy each of the music and one set of the bells, will furnish them complete for only 65 cents.

## TO COLLEGES, SCHOOLS AND TEACHERS

1. We make a specialty of College, School and Teacher trade.

2. Our terms are the MOST LIBERAL; our discounts the LARGEST, and from the educational standpoint, our publications are second to none.

3. Our Facilities are unequalled.

4. All Orders are Filled by Experts. We pride ourselves on promptness and correctness. Two important things for your consideration.

5. Our Own Publications are Noted for Accuracy and Mechanical Excellence.

6. Our Plan of Sending Music on Sale (full particulars sent on request) is Liberal, and only the latest and best Music is used for this purpose.

## SEND FOR OUR

I. Complete Thematic Catalogue of Classical and Popular Music.

II. Catalogue of Music Books and Studies for all Instruments and Voice.

III. Addenda to Catalogue. (Latest Publications, 36 pages.)

IV. Teachers Guide—Thematic illustrations of over 500 of our most successful easy and medium grade Teaching and Recreation Pieces for Piano.

We carry a Complete Line of All Foreign and American Publications that is in demand.

There is no feature of the music teaching profession with regard to which we are not prepared to be of prompt and practical assistance, either by furnishing the necessary material or by giving helpful information or advice at all times.

We solicit your trade, and are positive that we can save you time and money.

Accounts opened with responsible parties.

A. W. PERRY'S SONS, SEDALIA, MO.

## GEMS FROM CELEBRATED MELODIES

A collection of the most famous compositions, arranged for the Piano or Organ, by M. W. Butler. This book contains the following beautiful pieces, which, if purchased in sheet music form, would cost SIX times the price of this book. CONTENTS: "Intermezzo Cavalleria Rusticana;" "Columbla, the Gem of the Ocean." "The Palms." "Rocked in the Cradle of the Deep." "There is a Happy Land." "America, Variations." "Last Rose of Summer." "Lauterbach Waltz." "Beulah Land." "Almost Persuaded." "Romeo and Juliet Waltz," Gounod. "Kathleen Mavourneen." "What is Home Without a Mother." "Believe Me If All Those Endearing Young Charms." "Battle Hymn of the Republic." "Lohengrin Wedding March," Wagner. "Sweet Genevieve." "Marseillaise March." "Traumerie," Schumann. Price 25 cents Each. Complete in one volume, 75 Cents.

## DIPLOMAS

Music teachers, or teachers of any art, giving diplomas to their pupils, should adopt those manufactured by us.

The finest style of engraver's art is adopted; also best quality of paper used.

Our Diplomas are so worded that they can be filled out by the teachers for pupils who have finished the different grades; also for graduation purposes. Suitable for framing.

Price, 10c Each; \$1.00 per Dozen, Postpaid.

## RODEHEAVER'S COLLECTION FOR LADIES' VOICES

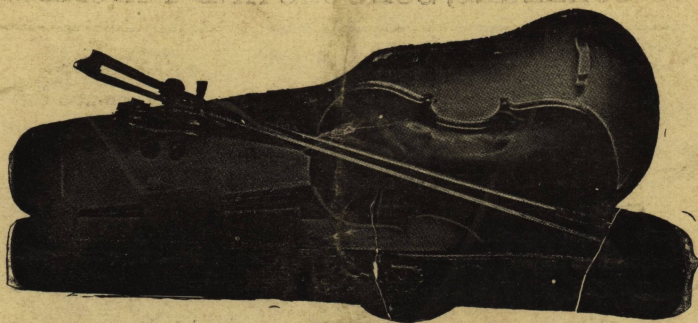
For Lady Choirs, Choruses, Quartettes, etc.

An unusual collection of 27 songs, covering a wide range of subjects. Printed in octavo size and neatly bound.

Price 35 cents.



## VIOLINS . All Guaranteed.

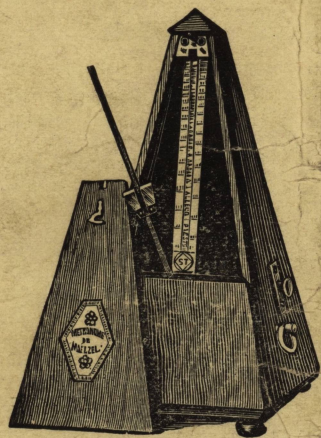


### DEPENDABLE VIOLIN OUTFITS FOR EVERY PURPOSE

All outfits are carefully examined and instruments correctly adjusted by our experts before shipping. These outfits come in three sizes—Full, Three-Quarter and Half-Size. When ordering please state what size is desired.

- No. 1. Stradivarius model, dark reddish brown, European manufacture, black keratol case, good bow with pearl slide, extra set of strings, rosin, etc. All complete, only .....\$12.50
- No. 2. Stradivarius model, light yellow brown, finely polished, of European manufacture, fine tone; including fine bow with pearl slide; in substantial black keratol case with lock and key; extra set of strings, rosin, all complete, only .....\$15.00
- No. 3. Stradivarius model, fine hand polished, medium mahogany color, also of European manufacture, ebony trimmings; elegant tone, suitable for Orchestra or Solo work; including black keratol case, flannel lined, with lock and key; a bow with pearl slide, suitable for such a violin; extra set of strings, and rosin. All complete, only .....\$17.50

Our space allotted to violin outfits is limited, and we only mention three of our most desirable styles. We have cheaper instruments from \$7.50 and upwards. All our Violins are sent out, and upon arrival should they not prove satisfactory, can be returned and money refunded. No fairer proposition could possibly be made. Low prices for other models gladly furnished upon application. We guarantee our prices on every instrument of similar quality to be from \$5.00 to \$15.00 lower than majority of retail music houses are now offering. Address all orders to A. W. Perry's Sons, Sedalia, Mo.



## METRONOMES

### BEST AMERICAN MAKE

- No. 1. Mahogany case, finely polished, without bell .....\$4.50
- No. 2. Mahogany case, finely polished, with bell .....\$5.75

We realize that there are several inferior makes of Metronomes on the market. Ours is the best.

Every musician and teacher of music should have a Metronome. Heretofore the prices have been very high, making it a very expensive luxury for some. We have just received from the manufacturers a large quantity and are putting them on the market at the above low prices, which places them now within the reach of all. Add 35

cents, if you desire us to prepay the Express charges, or send by Parcel Post.

## PREMIER MALE QUARTETTES.

Sacred and Secular—By W. H. Ruebush.

Contains 48 pages, 33 quartets, representing twenty-one different authors. Price 25 cents; five copies for \$1 00.

## BARTL'S PIANO OR ORGAN PRIMER

An indispensable little work for students of music. All the most important musical questions is herein asked and the answers given by one of the most prominent teachers.

PRICE, 15 CENTS.

## STUDENT'S COMPOSING BOOK

SIZE, 5x7 INCHES.

Contains 32 pages, ruled 6 staves to each page. Just the book needed for students of Harmony, singing etc. Adopted by many of the leading supervisors of music in the public schools and colleges of the United States.

Single Copies, 10 Cents, by Mail.

## Etudes de Technique

By M. W. BUTLER.

Melodious Technical Exercises for overcoming the Mechanical difficulties of Piano-forte playing, together with instructive remarks explaining how to practice and execute trills, octaves, arpeggios, scales, runs, etc., with velocity and even touch. Price 75 cents.

## HAPPY HEARTS

A collection of beautiful Four-Hand pieces which teachers should use, as they are instructive, entertaining and will aid their pupils to keep correct time. They are arranged in progressive order, the first numbers being for beginners, the others for pianists of more ability. These charming duets, published in sheet music form, would cost five times the price of this book.

### CONTENTS:

Coming Thro' the Rye Waltz, Dixie's Land March, Mocking Bird March, Nearer My God to Thee, My Old Kentucky Home, Good-night, Sunny Jim, March, Two-Step, Clarinda Band March and the Famous, Cadet Two-Step. Complete Price ..... 75c

## BACK NUMBERS OF PERRY'S MUSICAL MAGAZINE

We have had so many calls for back numbers of PERRY'S MUSICAL MAGAZINE we decided to print a limited number of extras each month, and as long as the supply lasts we will sell at the low price of

\$1.00 PER DOZEN, ASSORTED, OR 15 CENTS SINGLE COPY.

## PERRY'S ALBUM OF CLASSICAL MUSIC FOR THE PIANO

This book contains the most celebrated pieces composed by the great masters. They are correctly fingered for teaching purposes, and contain explanatory remarks showing how they should be interpreted. These compositions published in sheet music form would cost over ten times the price of this book. The following is the contents: BACH—"Gavotte from the English Suite in D Minor." BEETHOVEN—"Adagio from the Sonata Pathetique." MENDELSSOHN—"Wedding March." SCHUMANN—"Traumerl." DONIZETTI-BUTLER—"Sextet from Lucia." SCHUBERT—"Greeting and Kisses for My Beloved" and "Serenade." WAGNER—"Lohengrin Wedding March." "PERRY'S ALBUM OF CLASSICAL MUSIC FOR THE PIANO" will be sent postpaid to any address on receipt of 25 Cents

## PERRY'S ALBUM OF SACRED SONGS, PRICE 25 CENTS

A new collection of the latest, and most beautiful sacred songs and quartettes, with piano or organ accompaniment printed from large size music plates. These new songs, published in sheet music form cost NINE times the price of the book, which will be sent post-paid to any address on receipt of 25 Cents.

## PATTY ANN'S FLOWER GARDEN

A delightful series of very easy and pretty large-note pieces, with entertaining words for piano or voice, by C. KREMER and N. N. Cauley. They may either be played or sung or both together. They are also adapted for kindergarten or other class work.

COMPLETE PRICE 75 CENTS